
Exploring Illocutionary Acts in The Film *a Star Is Born* (2018): a Pragmatics Study

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Abstrak

Previous studies on speech acts in films have mainly focused on classification, with limited attention to their role in constructing emotional meaning and interpersonal relationships. Therefore, this study aims to identify the types of illocutionary acts used by the main characters in the film *A Star is Born* (2018) and to analyze their communicative purpose based on Searle's (1985) classification, particularly in relation to character development and emotional dynamics. A total of eleven utterances were selected and categorized into four types of illocutionary acts: assertive, directive, commissive, and expressive. Declarative acts were not found due to the absence of institutional context within the narrative. The researcher used a descriptive qualitative method to select eleven utterances as representative data to answer two research questions about the types and functions of the utterances used. The findings show that assertive acts are the most dominant type, primarily used to express beliefs, personal experiences, and emotional states, thereby contributing to the development of mutual understanding between characters. Directive acts function to influence actions and encourage decision-making, often appearing in moments of tension or support. Commissive acts reflect commitments that strengthen trust, while expressive acts convey emotions such as love, pride, and sadness, reinforcing emotional intimacy. Overall, illocutionary acts play a crucial role in shaping character relationships and driving emotional development within the film's narrative. By providing an understanding of how language can provide meaning in written conversations while evoking emotional feelings, this research is expected to contribute to the field of pragmatics and media discourse.

Keywords: *Illocutionary acts, assertive, directive, expressive, commissive*

A. INTRODUCTION

Film dialogue represent a form of constructed yet realistic communication in which language is used to express emotions, negotiate relationships, and perform social actions. However, despite its richness, pragmatic studies have often focused on general language use rather than examining

how meaning is constructed through interaction in cinematic discourse. In particular, the role of illocutionary acts in shaping emotional meaning and interpersonal relationships in film dialogue remains insufficiently explored.

Pragmatics is crucial in second language learning. This skill goes beyond understanding grammar and encompasses the contextual use of language (Taguchi & Roever, 2020; Taguchi & Kádár, 2025). It encompasses understanding speech acts, which are utterances that represent actions (Austin, 1975; Searle & Vanderveken, 1985). Because speech acts connect language with intentions and consequences, this discipline is crucial to the study of pragmatics.

According to Austin (1975), speech acts consist of three types: locutionary, illocutionary, and perlocutionary acts. Among these, illocutionary acts are particularly relevant for analyzing communicative intention. Searle (1985) further classifies illocutionary acts into five types: assertive, directive, commissive, expressive, and declarative. These categories provide an analytical framework to examine how speakers perform actions through language.

In the context of film dialogue, this framework enables that analysis of how characters use language to express emotions, influence others, and construct relationships. Previous studies have shown that illocutionary acts contribute to character development and narrative meaning in cinematic discourse (Mardian & Suhardianto, 2019; Sudiyono et al., 2023; Aries et al., 2018). However, these studies often focus on identifying types rather than examining their deeper communicative functions.

Film is an important source of pragmatic data because it presents contextualized language embedded in social and emotional interactions. Unlike isolated utterances, film dialogue reflects how meaning is constructed dynamically through context, character relationships, and narrative progression. This makes film a relevant medium for exploring how language purpose in interaction.

A Star is Born (2018) offers emotionally rich and relationally complex dialogue between its main characters, Jackson Maine and Ally. Their conversations reveal dynamics such as power imbalance, emotional vulnerability, and mutual support, which are central to pragmatic analysis. These interactions provide valuable data for examining how illocutionary act's purpose in emotionally driven communication.

However, while speech act analysis has been widely applied in film studies, limited attention has been given to how illocutionary acts operate as tools constructing emotional intimacy and interpersonal meaning in specific narrative context. This indicates a gap in understanding the functional role of speech acts beyond classification.

Previous studies have examined illocutionary acts in various films, showing that assertive and expressive acts are often dominant in revealing characters' emotions and perspectives, while directive acts function to influence interactions and narrative progression (Isnaeni Nur & Simatupang, 2022). In particular, expressive acts have been found to play a significant role in conveying emotional states such as anger, pride, and affection, which contribute to character development and audience engagement. (Suhatai & Simatupang, 2022).

However, these studies tend to emphasize classification and distribution, with limited attention to how illocutionary acts purpose within specific emotional and relational contexts. This reveals a conceptual gap, particularly in understanding how speech acts operate as pragmatic tools for constructing interpersonal meaning and emotional engagement in cinematic discourse.

Based in this gap, this study addresses the following research questions: (1) What types of illocutionary acts are used by the main characters in *A Star is Born* (2018)? (2) What is the communicative purpose of these illocutionary acts in the main characters conversations?

From a pragmatic perspective, this study contributes to discourse analysis by demonstrating how fictional language reflects real-life speech. Furthermore, it strengthens the argument that film dialogue can be a useful source of data for investigating the relationship between language, action, and emotion contained in media texts (Ngurah & Candra, 2024; Taguchi & Kádár, 2025).

B. METHOD

This study employed a qualitative content analysis to investigate the illocutionary acts performed by the main characters in the film *A Star is Born* (2018) this approach was chosen because it allows for a systematic analysis of language use by focusing on context, speaker intention, and communicative function. A total of eleven utterances were purposively selected as representative data, as they reflect significant pragmatic purposes and are relevant to the research objectives. This approach is consistent with qualitative research, which emphasizes the interpretation of meaning in context (Creswell, 2013).

Data Corpus and Selection Criteria

The data corpus of this study consist of the full dialogue of the film *A Star is Born* (2018), focusing specifically on the interactions between the two main characters, Jackson Maine and Ally. The researcher conducted a comprehensive viewing of the entire film and examined the official English transcript and subtitles. However, only selected utterances that met specific analytical criteria were included in the study, rather than analyzing the entire dialogue.

The selection of data was based on several criteria; (1) utterances containing clear pragmatic meaning, (2) relevance to illocutionary acts, and (3) significance in reflecting interpersonal and emotional context within the narrative. The data collection process involved identifying, selecting, and documenting utterances that fulfilled these criteria. Each utterance was then coded and categorized systematically based on Searle's (1985) classification of illocutionary acts, which includes assertive, directive, commissive, and expressive types. Contextual factors such as situational background, speaker-hearer relationship, and emotional tone were also considered to support accurate categorization.

The coding process in this study was conducted by the researcher as a single coder, in which each selected utterance was systematically analysed and assigned to one of Searle's (1985) illocutionary categories based on its communicative intention and contextual meaning. The process involved identifying the utterance, interpreting its intended meaning, and matching it with the most appropriate illocutionary type while considering contextual factors such as situational background, speaker-hearer relationship, and emotional tone. To ensure consistency, the data were reviewed multiple times; however, this study did not involve multiple coders, and therefore inter codes reliability was not measured. This is interpretation of speech acts may involve subjective judgment.

The data analysis was conducted through several stages. First, data reduction was carried out by selecting relevant utterances based on the established criteria. Second, the selected data were coded and categorized into types of illocutionary acts. Third, the data were interpreted by analyzing their communicative purposes within the narrative context. Finally, verification was conducted by re-examining the data and interpretations to ensure consistency and validity. The findings section presents selected examples to illustrate how illocutionary acts reflect speaker's intentions and shape interpersonal dynamics

If statistical formulas are used as part of the research method, commonly used formulas should not be written. For example, specific provisions set by the researcher in order to collect and analyse research data can be explained in this section. Authors are advised to provide references for the methods used.

C. RESULTS AND DISCUSSION

Results

In *A Star is Born* (2018), this study analyses the dialogue between Jackson Maine and Ally to examine the types and purposes of illocutionary acts based on Searle’s classification. The findings reveal that assertive acts are the most dominant, indicating that the characters frequently express personal experiences, beliefs, and emotional states to build mutual understanding and support character development. Expressive acts tend to appear in emotionally intense moment, such as confession, apology, and affection, highlighting the role of language in conveying intimacy and vulnerability. Meanwhile, directive acts are used to influence actions, particularly in moments of encouragement or control, and commissive acts emerge in situations involving commitment, strengthen the relational bond between characters. Overall, these patterns demonstrate that illocutionary acts function not only as linguistic categories but also as tool for constructing emotional depth and interpersonal relationships within the film’s narrative.

The table below present the selected utterances along with their illocutionary types, communicative purpose, and thematic functions. The thematic classification is used to show how individual utterances contribute to broader emotional, relational, and narrative patterns in the film.

Dialogue (Bold Utterance)	Type	Communicative Purpose	Thematic Function
Ally: “I don’t sing my song.” Jack: “Why?” (<i>A Star is Born</i> 00:10:00 - 00:15:00)	Assertive	Express self-doubt	Emotional
(Ally’s Singing) Ally: “I started writing this song the other day, and...” Jack: “Holly shit” (<i>A Star is Born</i> (00:28:45-00:28:50)	Assertive	Express creativity and vulnerability	Emotional
(Jack comes closer into Ally) Jack: “Hey. Look at me. All you gotta do is trust me. That's all you gotta do.” (She frees her hand... starting to walk off into the shadows to hide...) (<i>A Star is Born</i> 00:48:50-00:49:00)	Directive	Provide emotional support	Emotional
Ally: “I’ll be right back, okay? Just give me one second.” (She pulls away as Jack stumbles, a toxic rush of blood to the head.)	Commissive	Give reassurance	Emotional

(<i>A Star is Born</i> 01:23:00-01:23:10)			
Jack: “I’m sorry I did that.” Ally: “It’s okay. It’s not your fault.”	Expressive	Apologize	Emotional
(<i>A Star is Born</i> 01:44:00–01:44:20)			
Jack: “Dad had like a midlife crisis, I think, so I’ve been told. Made his way to Arizona, started working for this family on a pecan ranch.”	Assertive	Share personal background	Relational
Ally: “What brings you here?” Jack: “Oh, I was playing right around here tonight. I’m a musician”	Assertive	Introduce self	Relational
(<i>A Star is Born</i> 00:06:20-00:06:30)			
Ally: “I’ll come have a drink with you.” Jack: “I’d love to see what that looks like.”	Commissive	Accept invitation	Relational
(<i>A Star is Born</i> 00:33:26–00:33:30)			
Jack: “Put this on there.” Ally: “You’re so sweet.”	Directive	Show care/ request action	Relational
(<i>A Star is Born</i> 0:26:20 – 0026:40)			
Ally: “I always say..” Jack: “ I love you... ” (He kisses her)	Expressive	Express love	Relational
(<i>A Star is Born</i> 01:26:30-01:26:35)			
(following him) Ally: “What? What are you doing?” (He stops just short of the stage and turns to her, holding her...) Jack: “All right, listen to me. Here's what we're gonna do. You're gonna do the song that I said that I wanted you to do, remember? The one that I love. ” Ally: “No. No, I'm not. Please!”	Directive	Encourage action	Narrative
(<i>A Star is Born</i> 00:49:00-00:49:10)			

Table 1. *Classification of Illocutionary Acts in A Star is Born (2018)*

A deeper pragmatic analysis shows that several utterances convey implied meanings beyond their literal form. For example, the utterance ‘Look at me... all you gotta do is trust me’ functions as a directive acts intended to influence the listener’s action; however, it also carries an implicate of emotional reassurance, reflecting care and support in a moment of vulnerability, with a perlocutionary effect that encourages confidence and action. These example demonstrate that illocutionary acts in film dialogue operate on multiple levels, where meaning is shaped but not

only by communicative intention but also by context, emotional state, and resulting effects on the listener.

Discussion

The findings indicate that the use of illocutionary acts in *A Star is Born* (2018) follows a meaningful pattern in which each type serves a distinct communicative role within the narrative. Assertive acts emerge as the most dominant, suggesting that the characters rely heavily on expressing personal experiences and emotional states to build authenticity and mutual understanding, which aligns with Searle's (1985) view of assertive as expressions of belief and truth. Expressive acts frequently appear in emotionally intense moments, such as apology, confession, and affection, highlighting their function in conveying psychological states and deepening emotional intimacy. Meanwhile, directive acts are primarily used to influence actions and drive key events in the storyline, while commissive acts reflect commitment and help strengthen interpersonal bonds between characters. These patterns demonstrate that illocutionary acts function not only as linguistic categories but also as pragmatic strategies that shape emotional expression, relational dynamics, and narrative development, reflecting how language operates in real-life interpersonal communication.

Assertive

Data 1

Ally: ***"I don't sing my song."***
Jack: "Why?"

(A Star is Born 00:10:00 - 00:15:00)

Ally's utterance *'I don't sing my song'* is categorized as an assertive. The statement is simple and straightforward, but its purpose is to express a belief or situation that the speaker believes to be true. Assertive acts are used to convey the speaker's view of reality, and in this case, Ally expresses her reluctance to do her own work. The sentence informs Jack, the listener, of Ally's strong fact, which falls into the assertive category.

Ally's speech act demonstrates that she is not only telling the truth but also expressing her doubts stemming from fear or apprehension. This emotional process reveals a need for understanding and support. This openness is reinforced by Jack's brief response, *'Why?'*, which arouses curiosity. Interpersonal relationships are often enhanced by assertive actions that reveal one's personal limitations. This speech establishes initial trust between the two characters, which influences their relationship and the film's emotional development.

Data 2

Jack: ***"Dad had like a midlife crisis, I think, so I've been told. Made his way to Arizona, started working for this family on a pecan ranch."***
Ally: "A pecan ranch..."

(A Star is Born 00:27:15-00:27:30)

Jack's utterance *'Dad had like a midlife crisis, I think, so I've been told'* is categorized as an **assertive**, as it involves a statement of fact or belief based on his personal knowledge and memory. Searle (1985) states that assertive acts demonstrate the speaker's commitment to the truth of the proposition being expressed. In this case, Jack uses the phrases *'I think'* and *'so I've been told'* when recounting his father's past, indicating that the utterance is delivered with a slightly hesitant and reflective tone. However, the main clause describes reality as Jack perceives it. His utterance functions as a retelling of his past experiences that likely shaped his understanding of identity, family, or abandonment. This demonstrates how assertive acts can involve the reconstruction of subjective facts rather than simply stating the obvious.

The communicative purpose of this utterance is to reveal a piece of Jack's personal background in order to connect more intimately with Ally. Jack closes the emotional distance between himself and Ally by sharing a frightening story about his father's *'midlife crisis'* and his move to Arizona. Assertive acts like this are often used in interpersonal communication to foster empathy and trust. Jack's storytelling allows Ally and the audience to better understand his character. This event refreshes the character's background; it also heightens the tension in the relationship between the two protagonists, demonstrating how assertive speech can function as an emotional bridge in discourse.

Data 3

(Ally's Singing)

Ally: **"I started writing this song the other day, and..."**

Jack: "Holly shit"

(A Star is Born 00:28:45-00:28:50)

Ally's utterance, *'I started writing this song the other day, and...'*, is an example of an **assertive**. According to Searle (1985), assertive acts not only express the speaker's knowledge or belief about something, but also commits the speaker to the truth of the proposition. In this case, Ally is talking about something she recently did, writing a song. Her statement is based on her personal experience. Although her sentence is incomplete, her purpose is clear: she is conveying an inner truth to Jack, her listener. The context also supports her categorization as assertive, as she is neither demanding nor persuading, but simply sharing a fact. The utterance serves as a narrative opening that blends informativeness with personal vulnerability, emphasizing the often-overlooked role of assertive acts as a means of self-disclosure.

The communicative purpose of this remark is to open up a moment of emotional and artistic self-expression. By telling Jack about her songwriting, Ally marks a shift from creating something private to a shared artistic identity. When Ally reveals her personal accomplishments and desire to be recognized as a creator, this moment marks a turning point in their relationship. In Jack's eyes, this assertive act fosters his trust, credibility, and authenticity. In a pragmatic sense, it serves as an invitation to a deeper professional and emotional connection, demonstrating Ally's willingness to step out of her comfort zone and engage with music. With this subtle act of self-disclosure, their collaboration and the intimacy that develops throughout the rest of the film are established.

Data 4

Ally: "What brings you here?"

Jack: "Oh, I was playing right around here tonight. **I'm a musician**"

(A Star is Born 00:06:20-00:06:30)

Jack's utterance *'I'm a musician'* is categorized as an **assertive**, as it involves stating information that the speaker believes to be true. In this situation, Jack openly reveals his identity and profession in response to Ally's question. This utterance expresses his belief in his role as a musician without exaggeration or persuasiveness. This self-identification demonstrates personal truth and helps him speak. This is a self-disclosure act that aligns with Searle's notion of assertion, which is used to convey beliefs and describe the state of the world according to the speaker's perception.

The communicative purpose of this utterance is to initiate connection and establish credibility. Jack's statement during their first meeting helps establish an immediate connection with Ally by offering both a professional and personal introduction. Since both characters' identities throughout the film revolve around music, Jack establishes common ground by revealing that he is a musician. Furthermore, this affirmative action helps reduce social distance and encourages Ally to engage in deeper conversation. More broadly, this moment sets the tone for their future relationship, where music will be a crucial part of their professional and emotional connection. Therefore, Jack's remark is not only useful for informing people, but also crucial for establishing the bond and passion that will drive the story.

Directive

Data 5

Jack: "Put this on there"

Ally: "You're so sweet"

(*A Star is Born* 0:26:20 – 0026:40)

The utterance *'Put this on there'* is classified as a **directive**, as Jack instructs Ally to apply frozen peas to his injured hand. A directive is defined as a speech act that attempts to compel the listener to do something, according to Searle (1985). This includes requests, recommendations, and directions. This utterance falls into the directive category because the imperative structure Jack uses reflects an attempt to direct Ally's immediate behavior. The command is brief and general, but it has a clear purpose: to encourage the listener to act in a specific situation. The command is more pragmatic because of the contextual cue of the injury, which indicates that this is not simply a trivial comment but an intended directive.

The communicative purpose of Jack's directions goes beyond verbal instructions. These instructions demonstrate vulnerability, caring, and the early stages of intimacy between the characters. Jack creates a space for emotional closeness by inviting Ally to assist him in a physical and somewhat intimate way. The directions are given gently, demonstrating Jack's concern for Ally and creating a close relationship. Practically, these statements support Jack's role as a leading figure in Ally's early development as an artist and a person. Furthermore, they shift the way they interact, from simply talking to physically working together, which strengthens their connection and support in subtle but significant ways.

Data 6

(Ally following Jack)

Ally: "What? What are you doing?"

(He stops just short of the stage and turns to her, holding her...)

Jack: "All right, listen to me. Here's what we're gonna do. **You're gonna do the song that I said that I wanted you to do, remember? The one that I love.**"

Ally: “No. No, I'm not. Please!”

(*A Star is Born* 00:49:00-00:49:10)

Jack's utterance ‘*You're gonna do the song that I said that I wanted you to do, remember? The one that I love.*’ is a **directive illocutionary act** as he instructs Ally to perform a specific song. According to Searle's (1985) classification, this utterance is an instruction because it tries to encourage the listener (Ally) to take action, in this case, to sing a certain song. The use of ‘*you'll do*’ is very important and persuasive, showing Jack's desire to push Ally to the stage.

This direction serves a highly relational and emotional purpose. Jack is trying to encourage Ally to go on stage and showcase her talent to others. His persistence stems from his admiration and belief in Ally's potential. This action marks a turning point in the larger story: Ally's public debut as a singer. Therefore, this direction not only helps the story move along, but also demonstrates how Jack helps Ally in a powerful way.

Data 7

(Jack comes closer into Ally)

Jack: “Hey. **Look at me. All you gotta do is trust me.** That's all you gotta do.”

(She frees her hand... starting to walk off into the shadows to hide...)

(*A Star is Born* 00:48:50-00:49:00)

The utterance ‘*Hey. Look at me. All you gotta do is trust me. That's all you gotta do.*’ is classified as a **directive** because Jack is urging Ally to take specific actions, namely to look at him and to trust him. In this situation, Jack uses the necessary structure to give Ally clear direction. The emotional message of ‘*That's all you have to do*’ is reinforced by the use of repetition. This phrase functions as both a request and a command, indicating that Jack is not only giving a command but also emotionally involved in her response. His language contains elements related to attention and pressure, combining personal involvement with pragmatic value.

This directive is spoken moments before Ally steps on stage for the first time. Using this instruction, Jack reassures Ally and convinces her to believe in herself. Emotionally and instructively, this utterance demonstrates how Jack's language provides both reassurance and direction, demonstrating how direction can foster self-confidence and enhance trust between people.

Commissive

Data 8

Jack: “I'd love to see what that looks like. I'll wait for you.”

Ally: “Um, yeah, okay. Sure. Yeah, if you wanna wait, **I'll come have a drink with you.** Sure”

(*A Star is Born* 00:33:26 – 00:33:30)

Ally's statement ‘*I'll come have a drink with you*’ is an example of a **commissive**, as it indicates her commitment to perform a future action. According to Searle (1985), commissive acts are those in which the speaker binds themselves to some future course of action, such as promising, offering, or vowing. Moving from uncertainty to agreement, the words ‘*I will*’ clearly indicate Ally's desire to go out with Jack for a drink. This utterance indicates a real decision to follow Jack's invitation, not a theoretical one. Delivered after some hesitation, this statement marks a turning point in the interaction, where Ally moves from a passive recipient to an active participant in the shared moment.

The communicative purpose of Ally's commissive utterance is to accept Jack's invitation and express openness to continuing their interaction. This indicates the beginning of her willingness to engage with Jack more intimately than just a casual encounter. In the film, this moment serves as a small but significant step toward intimacy. It demonstrates that Ally is not only interested in Jack's attention but also willing to invest time and emotional energy in getting to know him. Commissive acts play a crucial role in establishing the relationship between the two characters and reflect the pragmatic function of language in interpersonal communication by signaling intention, building trust, and creating emotional momentum.

Data 9

Ally: "**I'll be right back, okay?** Just give me one second."

(She pulls away as Jack stumbles, a toxic rush of blood to the head.)

(*A Star is Born* 01:23:00-01:23:10)

Ally's utterance *'I'll be right back, okay? Just give me one second.'* is a **commissive illocutionary act** because she commits herself to return in the near future. According to Searle (1985), commissive acts express the speaker's intention to undertake a future action. In this scene, Ally makes a clear verbal promise to Jack, using *'I'll'* to indicate her voluntary commitment to come back after a brief moment.

This statement was designed to give Jack peace of mind and a sense of security. Ally's commitment to helping Jack, who was feeling vulnerable, and forgiving his temporary absence reflects Ally's trust-building and caring role. Future-oriented language can strengthen interpersonal relationships and address emotional vulnerability, as demonstrated by this act of commission.

Expressive

Data 10

Jack: "**I'm sorry I did that**"

Ally: "It's okay. It's not your fault. It's a disease"

(*A Star is Born* 01:44:00 – 01:44:20)

The utterance *'I'm sorry I did that'* is a clear example of an **expressive** because it reveals the speaker's psychological state, which in this case is regret. According to Searle (1985), expressive acts are used to express the speaker's attitude or feelings about a particular situation or action. In this scene, Jack sincerely apologizes for his past actions; this falls into the category of expressiveness both linguistically and emotionally. "I'm sorry" is a classic sign of expressive power, and in this case, it is more emotional and personal routine. Jack's utterance reveals his own guilt and emotional burden, and demonstrates that expressive acts can help acknowledge others' feelings and process one's own guilt and responsibility.

The purpose of this speech is to begin repairing Jack and Ally's emotional connection. Jack expresses remorse to restore trust and emotional closeness, as well as to acknowledge his past actions. His apology aims to reduce tension and pave the way for reconciliation. In close relationships, expressive acts like this are crucial because they allow one character to show vulnerability and emotional honesty. Jack's emotional turmoil and his desire to repair his relationship with Ally are depicted in this moment in the film. It helps shift the conversation from conflict to compassion, reinforcing how expressive speech can help relationships heal.

Data 11

Ally: “I always say..”

Jack: “**I love you...**”

(He kisses her)

(*A Star is Born* 01:26:30-01:26:35)

Jack’s utterance ‘*I love you*’ is an **expressive illocutionary act**, as it conveys his emotional state specifically conveys love toward Ally. According to Searle (1985), expressive acts are used to express psychological conditions such as gratitude, apology, congratulations, or affection. In this context, Jack is neither asking for something nor stating a fact but revealing a deep personal feeling.

This expression is used to enhance the emotional intimacy between Jack and Ally. It’s a moment of vulnerability, affection, and reaffirmation of their bond. Expressions like this help maintain emotional closeness and rebuild relationships, especially during times of doubt or tension. Expressive actions like ‘*I Love You*’ enhance the connection between the characters and emphasize the emotional stakes in the film’s dialogue.

D. CONCLUSION

No	Type of Illocutionary	Number of Utterances	Percentage
1	Assertive	4	36%
2	Directive	3	27%
3	Commissive	2	18%
4	Expressive	2	18%

Table 2. *The Number of Each Type of Illocutionary Acts in the Film A Star is Born (2018)*

This study examines the types and communicative purposes of illocutionary acts used by the main characters in *A Star is Born* (2018) based on Searle’s (1985) classification. The findings reveal that assertive, directive, commissive, and expressive acts are used, with assertive acts being the most dominant, indicating the importance of expressing personal experiences and emotional states in building character relationships. These illocutionary acts function not only to convey meaning but also to shape emotional dynamics, construct interpersonal relationships, and drive narrative development. In particular, expressive and assertive acts contribute to emotional intimacy and vulnerability, while directive and commissive acts support action and relational commitment. This study highlights that illocutionary acts serve as pragmatic tools in cinematic discourse, reflecting how language integrates emotion, interaction, and storytelling, and thereby contributes to a deeper understanding of emotional relationships and narrative functions in film dialogue.

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